

OCTETT.

1

Violine I. (Directionsstimme.)

Ferd. Thieriot, Op. 78.

Allegro.

ff

p *cresc.* *f*

pp *cresc.* *f*

f *ff*

dim. *p* *Br. I.*

p *cresc.* *f*

dim.

A

B *a tempo* *p dolce*

poco rit.

III. dim.

III.

2499

Violine I.

This page of musical notation is a score for a symphony, likely from the 19th century, given the notation style and the use of a key signature of one flat (B-flat). The score is written for multiple instruments, with staves labeled for different parts:

- Top Staff:** Features a melodic line with a forte (*f*) dynamic.
- Second Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.
- Third Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.
- Fourth Staff:** Labeled **Kb** (likely for Clarinet in B-flat), featuring a melodic line with a fortissimo (*ff*) dynamic.
- Fifth Staff:** Labeled **Br.** (likely for Trumpet), featuring a melodic line with a fortissimo (*ff*) dynamic.
- Sixth Staff:** Labeled **Lt.** (likely for Flute), featuring a melodic line with a fortissimo (*ff*) dynamic.
- Seventh Staff:** Labeled **M.** (likely for Mellophone), featuring a melodic line with a fortissimo (*ff*) dynamic.
- Eighth Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.
- Ninth Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.
- Tenth Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.
- Eleventh Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.
- Twelfth Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.
- Thirteenth Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.
- Fourteenth Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.
- Fifteenth Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.
- Sixteenth Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.
- Seventeenth Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.
- Eighteenth Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.
- Nineteenth Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.
- Twentieth Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.
- Twenty-first Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.
- Twenty-second Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.
- Twenty-third Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.
- Twenty-fourth Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.
- Twenty-fifth Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.
- Twenty-sixth Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.
- Twenty-seventh Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.
- Twenty-eighth Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.
- Twenty-ninth Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.
- Thirtieth Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.
- Thirty-first Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.
- Thirty-second Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.
- Thirty-third Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.
- Thirty-fourth Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.
- Thirty-fifth Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.
- Thirty-sixth Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.
- Thirty-seventh Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.
- Thirty-eighth Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.
- Thirty-ninth Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.
- Fortieth Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.
- Forty-first Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.
- Forty-second Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.
- Forty-third Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.
- Forty-fourth Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.
- Forty-fifth Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.
- Forty-sixth Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.
- Forty-seventh Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.
- Forty-eighth Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.
- Forty-ninth Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.
- Fiftieth Staff:** Continues the melodic line with a fortissimo (*ff*) dynamic.

Violin I.

cresc. *f* *dim.*

p *f* *p* *f*

dim *p cresc.* *dim.* *p* *Cello I.*

p *poco f*

p *cresc.* *f*

dim. *Br. I.* *II.*

p cresc. *molto espress.*

ff *f*

p *tr.*

L *III. Cello II.* *cresc.* *II.*

cresc. *f p* *cresc.* *IV.*

Violino I.

ff

p

cresc.

dim.

p

Cello I.

p

cresc.

f

Br. I.

dim.

p

Celli

Br.

cresc.

dim.

p

pp

Br.

Vic.

Br. I.

III.

p

f

Vic. I.

pp

pp

cresc.

p II.

pp

poco cresc.

molto cresc.

ff

III.

p

Violine I.

This page of musical notation is for a violin and viola score. It contains ten staves of music. The notation includes various dynamics such as *f* (forte), *dim.* (diminuendo), *pp* (pianissimo), *cresc.* (crescendo), *ff* (fortissimo), *marc.* (marcato), *p* (piano), *mf* (mezzo-forte), *f dolce* (softly), and *fp* (fortissimo piano). There are also performance instructions like *Br.* (Breathe), *Br. u. Vlc.* (Breathe, violin and viola), and *mf cantando* (mezzo-forte, singing style). The score features a variety of musical symbols, including notes, rests, slurs, and articulation marks. The key signature is one flat (B-flat), and the time signature is 4/4. The notation is written in a standard musical font, with some markings in red ink.

Violine I.

f *mf cantando* *p* *dolce* *ff* *cresc.* *ff* *Vlc.* *IV.* *ff* *Vlc.* *p* *III.* *Br.* *III.* *II.* *f dim. cresc.* *cresc.* *ff*

Violine I.

p *cresc.* *p* *cresc.* *f* *cresc.* *ff* *R* *pp* *p* *Vlc.* *cresc.* *Vlc.* *ff* *S* *III.* *cresc.* *ff* *fp* *cresc.* *ff* *marc.* *rit.*

Violine I.

Adagio. *Vic. Solo*

Adolce espress.

p *cresc.* *p* *cresc.* *f*

dim. *p* *cresc.* *f*

p *cresc.* *dim.* *p*

dolce

p *cresc.*

cresc. molto

f *ff*

p *f* *p* *cresc.* *dim.* *Br. I.* *Vic. I.*

f *dim.* *p*

Violine I.

The image displays a page from a musical score, featuring two distinct sections: 'Andante mesto.' and 'Allegro con fuoco.'.

Andante mesto. This section begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Andante mesto.' and the dynamics range from *p* (piano) to *f* (forte). The music is written for Violin II (Vlc. II.) and Br. (Brass). The first staff shows a melodic line with a *p* dynamic. The second staff continues the melody, marked *f*. The section concludes with a *f* dynamic.

Allegro con fuoco. This section begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegro con fuoco.' and the dynamics range from *p* (piano) to *ff* (fortissimo). The music is written for Violin II (Vlc. II.), Br. (Brass), and Violin III (Viol. III.). The first staff shows a melodic line with a *p* dynamic. The second staff continues the melody, marked *f*. The third staff shows a melodic line with a *ff* dynamic. The fourth staff shows a melodic line with a *ff* dynamic. The fifth staff shows a melodic line with a *ff* dynamic. The sixth staff shows a melodic line with a *ff* dynamic. The seventh staff shows a melodic line with a *ff* dynamic. The eighth staff shows a melodic line with a *ff* dynamic. The ninth staff shows a melodic line with a *ff* dynamic. The tenth staff shows a melodic line with a *ff* dynamic. The section concludes with a *ff* dynamic.

Violine I.

Tempo moderato.

p *p* *p* *cresc.* *poco f* *Più Allegro.* *p* *f* *dim.* *Celli* *dim.* *f* *p* *III.* *IV.* *f* *p* *III.* *IV.* *p* *f* *ff* *f* *rit.* *ff* *Tempo I.* *p* *II.* *Scherzo da capo al Fine.*

Violine I.

f *dim.* *p* *cresc.* *f* *II. IV.* *p* *cresc.* *f* *III.* *Br. I.* *p* *cresc.* *f* *Vic. I.* *II. IV.* *f* *p* *f* *p* *cresc.* *dim.* *p* *Vic. I.* *3* *p dolce* *cresc.* *dim.* *pp* *pp* *cresc.* *f* *pizz.* *f* *arco* *pmarc.* *Vic. I.* *f* *p* *cresc.* *dim.* *f* *dim.* *Vic. I.* *p* *dolce* *f* *Vic. I.*

2489

Scherzo da capo al Fine.

Tempo moderato.

p II. *cresc.*

poco f *f* 3 *dim.* Cello *dim.*

Più Allegro. *p* 7 *f* II. III. IV. *f*

fz *p* IV. III.

p *f* *G*

ff *f*

rit. *ff*

Tempo I. *p* II. *Scherzo da capo al Fine.*

7

This page of musical notation is for a symphony, featuring multiple staves with various instruments and dynamic markings. The notation includes treble and bass clefs, key signatures of two sharps (F# and C#), and a variety of musical symbols such as notes, rests, and accidentals. Dynamic markings like *f* (forte), *p* (piano), *cresc.* (crescendo), *dim.* (diminuendo), *pp* (pianissimo), and *pp dolce* are used throughout. Performance instructions such as *pizz.* (pizzicato), *arco* (arco), *marc.* (marcato), and *dolce* (dolce) are also present. The notation is organized into systems, with some staves labeled with instrument abbreviations like *Br.I.* (Trumpet I), *Vic.I.* (Violin I), *Br.II.* (Trumpet II), *Vic.II.* (Violin II), *Br.III.* (Trumpet III), *Vic.III.* (Violin III), *Br.IV.* (Trumpet IV), *Vic.IV.* (Violin IV), *Br.V.* (Trumpet V), *Vic.V.* (Violin V), *Br.VI.* (Trumpet VI), *Vic.VI.* (Violin VI), *Br.VII.* (Trumpet VII), *Vic.VII.* (Violin VII), *Br.VIII.* (Trumpet VIII), *Vic.VIII.* (Violin VIII), *Br.IX.* (Trumpet IX), *Vic.IX.* (Violin IX), *Br.X.* (Trumpet X), *Vic.X.* (Violin X), *Br.XI.* (Trumpet XI), *Vic.XI.* (Violin XI), *Br.XII.* (Trumpet XII), *Vic.XII.* (Violin XII), *Br.XIII.* (Trumpet XIII), *Vic.XIII.* (Violin XIII), *Br.XIV.* (Trumpet XIV), *Vic.XIV.* (Violin XIV), *Br.XV.* (Trumpet XV), *Vic.XV.* (Violin XV), *Br.XVI.* (Trumpet XVI), *Vic.XVI.* (Violin XVI), *Br.XVII.* (Trumpet XVII), *Vic.XVII.* (Violin XVII), *Br.XVIII.* (Trumpet XVIII), *Vic.XVIII.* (Violin XVIII), *Br.XIX.* (Trumpet XIX), *Vic.XIX.* (Violin XIX), *Br.XX.* (Trumpet XX), *Vic.XX.* (Violin XX), *Br.XXI.* (Trumpet XXI), *Vic.XXI.* (Violin XXI), *Br.XXII.* (Trumpet XXII), *Vic.XXII.* (Violin XXII), *Br.XXIII.* (Trumpet XXIII), *Vic.XXIII.* (Violin XXIII), *Br.XXIV.* (Trumpet XXIV), *Vic.XXIV.* (Violin XXIV), *Br.XXV.* (Trumpet XXV), *Vic.XXV.* (Violin XXV), *Br.XXVI.* (Trumpet XXVI), *Vic.XXVI.* (Violin XXVI), *Br.XXVII.* (Trumpet XXVII), *Vic.XXVII.* (Violin XXVII), *Br.XXVIII.* (Trumpet XXVIII), *Vic.XXVIII.* (Violin XXVIII), *Br.XXIX.* (Trumpet XXIX), *Vic.XXIX.* (Violin XXIX), *Br.XXX.* (Trumpet XXX), *Vic.XXX.* (Violin XXX), *Br.XXXI.* (Trumpet XXXI), *Vic.XXXI.* (Violin XXXI), *Br.XXXII.* (Trumpet XXXII), *Vic.XXXII.* (Violin XXXII), *Br.XXXIII.* (Trumpet XXXIII), *Vic.XXXIII.* (Violin XXXIII), *Br.XXXIV.* (Trumpet XXXIV), *Vic.XXXIV.* (Violin XXXIV), *Br.XXXV.* (Trumpet XXXV), *Vic.XXXV.* (Violin XXXV), *Br.XXXVI.* (Trumpet XXXVI), *Vic.XXXVI.* (Violin XXXVI), *Br.XXXVII.* (Trumpet XXXVII), *Vic.XXXVII.* (Violin XXXVII), *Br.XXXVIII.* (Trumpet XXXVIII), *Vic.XXXVIII.* (Violin XXXVIII), *Br.XXXIX.* (Trumpet XXXIX), *Vic.XXXIX.* (Violin XXXIX), *Br.XXX.* (Trumpet XL), *Vic.XXL.* (Violin XL), *Br.XLI.* (Trumpet XLI), *Vic.XLI.* (Violin XLI), *Br.XLII.* (Trumpet XLII), *Vic.XLII.* (Violin XLII), *Br.XLIII.* (Trumpet XLIII), *Vic.XLIII.* (Violin XLIII), *Br.XLIV.* (Trumpet XLIV), *Vic.XLIV.* (Violin XLIV), *Br.XLV.* (Trumpet XLV), *Vic.XLV.* (Violin XLV), *Br.XLVI.* (Trumpet XLVI), *Vic.XLVI.* (Violin XLVI), *Br.XLVII.* (Trumpet XLVII), *Vic.XLVII.* (Violin XLVII), *Br.XLVIII.* (Trumpet XLVIII), *Vic.XLVIII.* (Violin XLVIII), *Br.XLIX.* (Trumpet XLIX), *Vic.XLIX.* (Violin XLIX), *Br.L.* (Trumpet L), *Vic.L.* (Violin L), *Br.LI.* (Trumpet LI), *Vic.LI.* (Violin LI), *Br.LII.* (Trumpet LII), *Vic.LII.* (Violin LII), *Br.LIII.* (Trumpet LIII), *Vic.LIII.* (Violin LIII), *Br.LIV.* (Trumpet LIV), *Vic.LIV.* (Violin LIV), *Br.LV.* (Trumpet LV), *Vic.LV.* (Violin LV), *Br.LVI.* (Trumpet LVI), *Vic.LVI.* (Violin LVI), *Br.LVII.* (Trumpet LVII), *Vic.LVII.* (Violin LVII), *Br.LVIII.* (Trumpet LVIII), *Vic.LVIII.* (Violin LVIII), *Br.LIX.* (Trumpet LIX), *Vic.LIX.* (Violin LIX), *Br.LX.* (Trumpet LX), *Vic.LX.* (Violin LX), *Br.LXI.* (Trumpet LXI), *Vic.LXI.* (Violin LXI), *Br.LXII.* (Trumpet LXII), *Vic.LXII.* (Violin LXII), *Br.LXIII.* (Trumpet LXIII), *Vic.LXIII.* (Violin LXIII), *Br.LXIV.* (Trumpet LXIV), *Vic.LXIV.* (Violin LXIV), *Br.LXV.* (Trumpet LXV), *Vic.LXV.* (Violin LXV), *Br.LXVI.* (Trumpet LXVI), *Vic.LXVI.* (Violin LXVI), *Br.LXVII.* (Trumpet LXVII), *Vic.LXVII.* (Violin LXVII), *Br.LXVIII.* (Trumpet LXVIII), *Vic.LXVIII.* (Violin LXVIII), *Br.LXIX.* (Trumpet LXIX), *Vic.LXIX.* (Violin LXIX), *Br.LXX.* (Trumpet LXX), *Vic.LXX.* (Violin LXX), *Br.LXXI.* (Trumpet LXXI), *Vic.LXXI.* (Violin LXXI), *Br.LXXII.* (Trumpet LXXII), *Vic.LXXII.* (Violin LXXII), *Br.LXXIII.* (Trumpet LXXIII), *Vic.LXXIII.* (Violin LXXIII), *Br.LXXIV.* (Trumpet LXXIV), *Vic.LXXIV.* (Violin LXXIV), *Br.LXXV.* (Trumpet LXXV), *Vic.LXXV.* (Violin LXXV), *Br.LXXVI.* (Trumpet LXXVI), *Vic.LXXVI.* (Violin LXXVI), *Br.LXXVII.* (Trumpet LXXVII), *Vic.LXXVII.* (Violin LXXVII), *Br.LXXVIII.* (Trumpet LXXVIII), *Vic.LXXVIII.* (Violin LXXVIII), *Br.LXXIX.* (Trumpet LXXIX), *Vic.LXXIX.* (Violin LXXIX), *Br.LXXX.* (Trumpet LXXX), *Vic.LXXX.* (Violin LXXX), *Br.LXXXI.* (Trumpet LXXXI), *Vic.LXXXI.* (Violin LXXXI), *Br.LXXXII.* (Trumpet LXXXII), *Vic.LXXXII.* (Violin LXXXII), *Br.LXXXIII.* (Trumpet LXXXIII), *Vic.LXXXIII.* (Violin LXXXIII), *Br.LXXXIV.* (Trumpet LXXXIV), *Vic.LXXXIV.* (Violin LXXXIV), *Br.LXXXV.* (Trumpet LXXXV), *Vic.LXXXV.* (Violin LXXXV), *Br.LXXXVI.* (Trumpet LXXXVI), *Vic.LXXXVI.* (Violin LXXXVI), *Br.LXXXVII.* (Trumpet LXXXVII), *Vic.LXXXVII.* (Violin LXXXVII), *Br.LXXXVIII.* (Trumpet LXXXVIII), *Vic.LXXXVIII.* (Violin LXXXVIII), *Br.LXXXIX.* (Trumpet LXXXIX), *Vic.LXXXIX.* (Violin LXXXIX), *Br.LXXXX.* (Trumpet LXXXX), *Vic.LXXXX.* (Violin 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*Br.LXXXXI.* (Trumpet LXXXXI), *Vic.LXXXXI.* (Violin LXXXXI), *Br.LXXXXII.* (Trumpet LXXXXII), *Vic.LXXXXII.* (Violin LXXXXII), *Br.LXXXXIII.* (Trumpet LXXXXIII

OCTETT.

Violine II.

Ferd. Thieriot, Op. 78.

Allegro.

ff

p *cresc.* *f*

p *pp* *cresc.*

f *ff*

dim. p *a tempo* *p* Bratschen

p *f*

dim. *p* *f*

f *dim.* *f*

pizz. *p* *cresc. p* *arco* *cresc.* *f*

p *cresc.* *f* *cresc.* *ff*

Violine II.

pp

p stacc.

3

p

1

f dim. p

cresc.

f dim. p

4

p

poco f

p

cresc.

f

dim.

p

p cresc. molto cresc.

ff

f

p

L

cresc.

f p

cresc.

1

f

ff

p

Violine II.

f

cresc.

ff

ff

K

ff

pp

L

cresc.

ff

marc.

ff

M

cresc.

ff

ff

ff

ff

Violine II.

f *cresc.*

ff *f*

dim.

pp

pp *cresc.*

dim. *cresc.* *dim.*

p *cresc.* *ff* *f*

marc.

f *p* *H* *11*

mf *cantando* *f dolce*

p *cresc.* *f*

fp *cresc.*

Violine II.

cresc.

dim. *p* *cresc.*

dim. *p* *p*

cresc. *dim.* *p* *pp*

8 *p* *f* *4*

p *pp* *poco cresc.*

molto cresc. *ff* *2*

f *pizz.* *p* *cresc.*

p *arco* *cresc.* *f* *p*

cresc. *f* *cresc.* *ff*

1 *R* *4*

Violine II.

p *cresc.* *f*

ff *ff*

marc. *rit.*

Adagio. 11

p *cresc.* *f* *dim.*

p *cresc.* *f* *p* *f* *p*

pp *cresc.* *cresc. molto*

Violine II.

cresc. *ff*

fz *fz* *f*

fz dim. *p* *III.* *p* *cresc.* *f*

dim. p *mf* *cantando* *p* *f dolce*

p *cresc.*

f *fp* *cresc.*

f *cresc.*

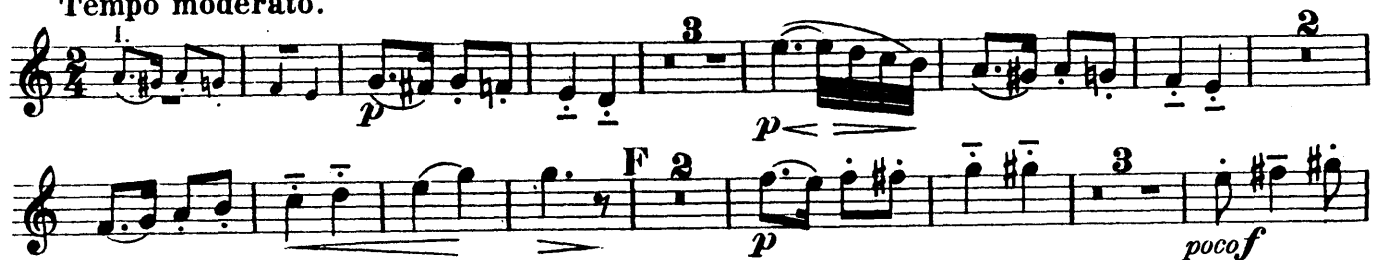
ff

ff

8 *III.* *p* *p* *2* *p* *E3*

Violino II.

Tempo moderato.



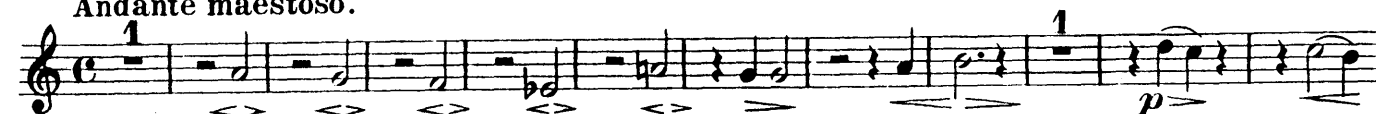
Più Allegro.



Tempo I.



Andante maestoso.



Allegro con fuoco.



Violino II.



Scherzo.
Presto.

Violine II.

1

cresc.

f *ff*

f *p*

f *pp*

Solo *p* *f*

1 *6*

f *pp*

cresc. *f*

p *cresc.* *f* *p* *cresc.*

B *f* *p* *cresc.* *f* *f* *p* *cresc.*

f *f* *p* *f* *f* *p* *f* *p*

C *p* *f*

Violine II.

cresc. *fp* *ff*

fp *f* *ff*

ff *p*

D *pizz.* *p*

arco *f* *p* *1*

f *ff*

E *8* *p* *f*

p *f*

Solo *f* *p* *5*

1 *1*

f *ff*

Fine.

OCTETT.

Violine III.

Ferd. Thieriot. Op. 78.

Allegro.

ff *cresc.* *p* *f* *pp* *cresc.* *f* *ff* *dim.* *p* *a tempo* *poco rit.* *p* *f* *dim.* *p* *cresc.* *f* *dim.* *p* *f* *pp* *cresc.* *f*

A B C

Violine III.

D
f *p*
f *p cresc. p*
cresc. f *1 p cresc.*
f *cresc.*
E *ff*
1 poco cresc. F *3 p*
cresc. p
f dim. p f dim.
G *p cresc. f dim. p*
f p f *dim. poco cresc. dim.*
H *p p dolce cresc. dim. poco f*
p dolce cresc.

Violine III.

ff
ff
K *ff*
pp
1 f
L *cresc. ff marc.*
marc.
f
M *cresc. 1 ff 1*
ff
ff

Violine III.

Violine III. musical score, measures 1-10. The score is in G major (one sharp) and 4/4 time. It features various dynamics and articulations:

- Measure 1: *pizz.* (pizzicato), *ff* (fortissimo).
- Measure 2: *arco* (arco), *f* (forte).
- Measure 3: *dim.* (diminuendo).
- Measure 4: *pp* (pianissimo), *F* (F major).
- Measure 5: *cresc.* (crescendo), *dim.* (diminuendo).
- Measure 6: *cresc.* (crescendo), *dim.* (diminuendo).
- Measure 7: *ff* (fortissimo), *f marc.* (f marcato).
- Measure 8: *f* (forte), *p* (piano), *dim.* (diminuendo).
- Measure 9: *f* (forte), *p* (piano), *dim.* (diminuendo).
- Measure 10: *fp cresc.* (fortissimo piano crescendo).

Violine III.

Violine III. musical score, measures 11-20. The score continues in G major and 4/4 time, featuring various dynamics and articulations:

- Measure 11: *dim.* (diminuendo), *p* (piano).
- Measure 12: *p cresc.* (piano crescendo).
- Measure 13: *molto cresc.* (molto crescendo).
- Measure 14: *ff* (fortissimo), *K* (K major).
- Measure 15: *pp* (pianissimo), *L* (L major).
- Measure 16: *cresc.* (crescendo), *f* (forte), *p* (piano), *cresc.* (crescendo).
- Measure 17: *f* (forte), *ff* (fortissimo), *p* (piano), *dolce* (dolce).
- Measure 18: *cresc.* (crescendo).
- Measure 19: *dim.* (diminuendo), *p* (piano), *M* (M major).
- Measure 20: *cresc.* (crescendo), *f* (forte), *dim.* (diminuendo).

Violine III.

1

p *f* *pp*

pp cresc. *p* *pp* *poco cresc.* *molto*

cresc. ff

p *f* *p cresc.*

p *cresc. f* *p*

cresc. f *cresc.*

ff *trm* *p* *1 R*

cresc.

ff *p*

cresc. ff

fp *cresc.* *ff*

marc. *rit.*

Violine III.

8 A

cresc. *ff* *fz*

fz *f* *fz dim.* *p*

p *p* *f* *fz dim.* *p*

f *fz* *f dolce*

cresc. *f* *fp cresc.*

f *ff*

3

8

1 *p*

1 *f dim.* *cresc.* *f*

2

Violine III.

Tempo moderato.

Più Allegro.

Tempo I.

Andante mesto.

Allegro con fuoco.

Scherzo da capo al Fine.

Violine III.

Adagio.

A

B

C

D

E

F

G

H

I

K

Scherzo.
Presto.

Violine III.

Musical score for Violine III, page 6. The score consists of 12 staves of music in 3/8 time. It begins with a forte (*f*) dynamic and a piano (*p*) dynamic. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include crescendos, decrescendos, and fortissimos. A "Solo" section is marked with a *p* dynamic. The score ends with a "C Solo" section.

Violine III.

Musical score for Violine III, page 7. The score consists of 12 staves of music in 3/8 time. It begins with a crescendo and a piano (*p*) dynamic. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include fortissimos, fortissimos piano, and fortissimos. A "Solo" section is marked with a *p* dynamic. The score ends with a "Fine" section.

OCTETT.

1

Violine IV.

Ferd. Thleriot, Op. 78.

Allegro.

ff *p* *cresc.* *f* *pp* *cresc.* *f* *ff* *poco rit.* *dim.* *p* *p* *cresc.* *f* *p* *f* *p* *cresc.* *p* *cresc.* *f* *cresc.* *ff*

A B a tempo C D E

Violine IV.

ff *pp* *p* *cresc.* *f dim.* *p* *f dim.* *p* *cresc.* *f* *dim.* *p* *f* *p* *p* *f* *dim.* *p* *poco f* *cresc.* *f* *dim.* *p* *p* *p cresc.* *molto cresc.* *ff* *f* *p* *cresc.* *ff*

Violine IV.

2499

Violine IV.

2499

Violine IV.

ff 1 R p cresc. f ff marc. rit.

Adagio. 11 1 A cresc. f dim. p B 2 3 C 3 3 pp cresc.

Violine IV.

ff D 3 ff E f dim. cresc. - f pizz. f marc. arco dim. F pp cresc. - dim. - cresc. - dim. - cresc. - dim. G 7 ff f marc. 2 3 p

Violine IV.

Andante mesto.

Allegro con fuoco.

Measures 1-10. Dynamics include *p*, *cresc.*, *f*, *marc.*, *cresc.*, *ff*, *fz*, *f*, *cresc.*, *f*, *dim.*, *p*, *fz*, *dim.*, *p*, *f*, *fz*, *mf*, *p*, *f dolce*, *p*, *cresc.*, *f*, *fp*, *cresc.*, *f*.

Violine IV.

Measures 11-20. Dynamics include *cresc. molto*, *f*, *ff*, *f*, *p*, *p*, *f*, *p*, *cresc.*, *dim.*, *p*, *p*, *cresc.*, *dim.*, *poco f*, *dim.*, *cresc.*, *f*, *f*, *p*, *p*, *cresc.*, *dim.*, *cresc.*, *f*, *p*, *f*, *p*, *cresc.*, *dim.*, *pp*, *3*, *3*, *p*, *cresc.*, *dim.*, *pp*, *cresc.*, *f*, *fz*, *p*, *p*, *f*, *p*, *cresc.*, *dim.*, *f*, *dim.*, *p*, *pp*.

Violine IV.

Scherzo.
Presto.

Violine IV. Scherzo. Presto. 16 measures. Dynamics: *p*, *f*, *ff*, *cresc.*, *dim.*, *pizz.*, *arco*. Key signature: one sharp (F#).

Violinè IV.

Violinè IV. 24 measures. Dynamics: *p*, *f*, *ff*, *cresc.*, *Tempo moderato*, *Fine*, *Tempo I.*, *rit.*. Key signature: one sharp (F#).

OCTETT.

1

Bratsche I.

Ferd. Thieriot, Op. 78.

Allegro.

ff *cresc.* *f* *p* *pp* *cresc.* *f* *ff* *poco rit.* *B a tempo* *p* *f* *1* *1* *cresc.* *f* *dim.* *p* *f* *pp* *pp cresc.* *f* *dim.* *f* *p* *f* *cresc.* *p*

A B C D

Bratsche I.

f *p* *cresc.* *f*

cresc. *ff*

E

1 *poco cresc.* *stacc.* *F*

cresc. *p*

f dim. p *f dim. p* *cresc.* *f* *dim.* *p*

f *p* *p* *f* *dim.* *p* *cresc.* *dim.*

H *p*

cresc. *dim.* *p*

poco f *p*

cresc.

Bratsche I.

2H

p *f* *f₂* *dim. p* *mf* *f* *ff* *cresc.*

cresc. *ff*

pp *poco marc.* *L* *cresc.*

ff *marc.* *8* *M* *cresc.* *ff*

ff

2499

Bratsche I.

f *espress.* *dim. p* *9*

ff *f*

p *L* *2*

fp *cresc.* *fp* *cresc.* *f* *ff*

p *cresc.* *dim.* *p* *M*

p *espress.* *dolce* *cresc.* *f*

dim. *p* *3* *N* *p*

cresc. *dim.* *p* *pp*

1 *Solo.* *dolce espress.* *f*

p *1* *p* *f* *4*

2499

Musical score for a piano piece, featuring 14 staves of music. The notation includes various dynamics (p, pp, ff, cresc., poco cresc., molto cresc., marc., rit.), articulation (accents, slurs), and performance instructions (Adagio). The key signature is one sharp (F#) and the time signature is 3/4. The page number 2499 is at the bottom.

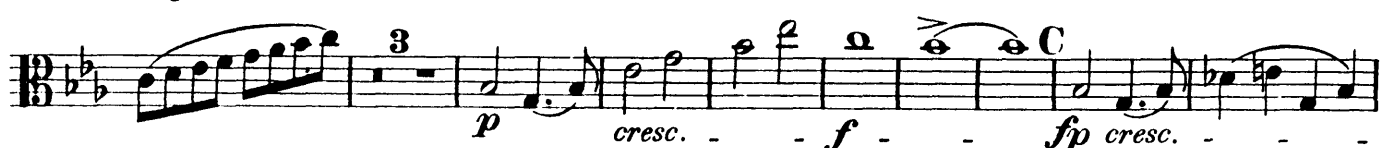
Musical score for "The Swan" by Charles Camille Saint-Saëns, Op. 20, No. 6. The score is in G major, 3/4 time, and consists of 12 staves. It features a piano introduction, a main melody, and a coda. The score includes various musical notations such as notes, rests, and dynamic markings like *ff*, *pp*, *p*, *f*, *cresc.*, and *dim.* The piece is marked "Allegretto" and "moderato".

Bratsche I.

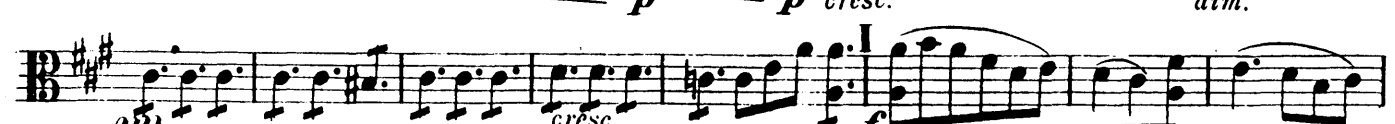
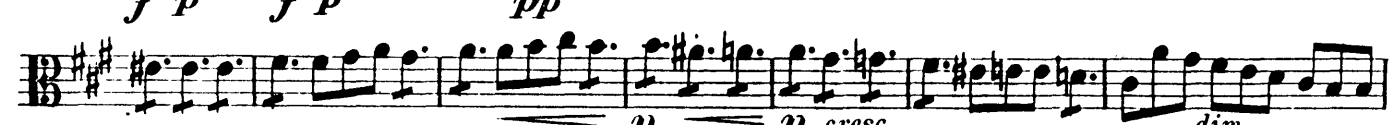
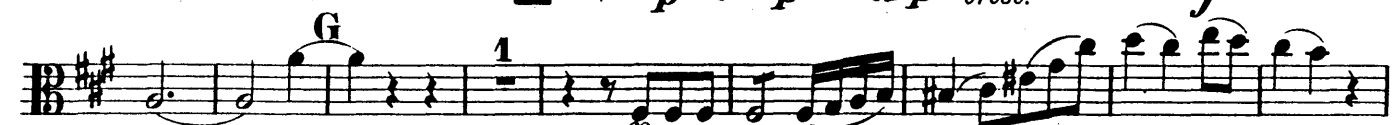
Andante mesto.



Allegro con fuoco.



Bratsche I.



Bratsche I.

Scherzo.
Presto.

1

f *p* *p* *cresc.*

f *ff*

f *p* *A* 8

f *p*

1 5 2 1 1

f *p* *f*

dim. *p* *f* *pp*

cresc. *p*

1 1 1

cresc. *f* *p* *cresc.*

B *pizz.* *f* *p* *cresc.* *f* *f* *p*

cresc. *f* *p* *f* *p* *f* *p* *f*

C *arco* *p* *p* *cresc.*

5

f *p* *fp*

fp *f* *ff*

Bratsche I.

D *p* *f* *p*

1

f *ff*

E *p* *Solo.* *p* *f* *p* *f*

1 5 2 1

p *f* *p*

1 1 1 1

f

Tempo moderato. 2

ff *Fine* *p*

2 4 *F* 2

p *p* *p* *cresc.*

1 2 *Più Allegro.*

poco f *f* *p*

f *p*

G *f*

rit. *Tempo I.* 2

ff *p*

Scherzo da capo al Fine.

OCTETT.

Bratsche II.

Ferd. Thieriot, Op. 78.

Allegro.

The musical score for Bratsche II, Op. 78 by Ferd. Thieriot, is written for a second violin part. It begins with the tempo marking 'Allegro.' and a key signature of one sharp (F#). The time signature is 2/4. The score consists of 16 staves, organized into four systems of four staves each. The first system starts with a forte (ff) dynamic and includes a crescendo (cresc.) and a forte (f) dynamic. The second system includes a piano (p) dynamic and a crescendo (cresc.). The third system includes a piano (p) dynamic and a crescendo (cresc.). The fourth system includes a piano (p) dynamic and a crescendo (cresc.). The score includes various musical notations such as accents, slurs, and phrasing marks (A, B, C). The key signature changes to two sharps (F# and C#) in the fifth system. The score ends with a piano (p) dynamic and a crescendo (cresc.).

Bratsche II.

1 D

pizz. arco

p cresc. p cresc. f p < f

cresc. f cresc.

E

ff ff

F

pp poco cresc. p

2

p p

2

f dim. f dim. cresc.

G

f dim. p f p = p f dim. p cresc. dim.

H

p poco f p

1

cresc.

I

f dim. p

9 K

ff f

Bratsche II.

[illegible]

Musical score for the piece "L" by Franz Liszt. The score is written for piano and violin. It consists of 15 staves. The key signature is one sharp (F#), and the time signature is common time (C). The score includes various dynamics such as *pp*, *cresc.*, *f*, *ff*, *p*, *dim.*, *ppp*, *poco cresc.*, *molto cresc.*, *pizz.*, and *arco*. There are also articulations like *acc.* and *sfz.*. The score is divided into sections labeled L, M, N, and P. The piece concludes with a final measure marked with a double bar line and a fermata.

Bratsche II.

ff pp

R

p

p

cresc.

f

ff

p

cresc. ff

sf

cresc.

ff

marc.

rit.

Adagio.

p

cresc.

p

A

cresc.

f

p

1

p cresc.

f

dim.

f

B

1

p

C

6

p cresc.

dim. p

cresc.

Bratsche II.

ff pp

D

3

1

ff

pp

1

4

E

3

p

f

f

cresc.

ff

F

dim.

pp

cresc.

dim.

cresc.

dim.

G

pp

cresc.

ff

f marc.

H

2

3

p

f

f. dim.

Bratsche II.

Andante mesto.

p cresc. *f*

p *f* *p* *f*

Allegro con fuoco.

p cresc. *f*

f

A *cresc.*

ff *fz* *fz* *fz* *fz*

1 *2* *cresc.* *f dim.*

B *p* *fz dim.* *fz* *fz* *pizz.* *mf* *3* *3*

4 *arco* *f dolce* *p* *cresc.*

C *f* *fp cresc.*

f

ff

Bratsche II.

cresc. molto *f* *ff* *f*

p

E *1* *poco f* *dim.* *p*

p cresc. *poco f* *p < f* *dim.*

F *p* *cresc.* *cresc.* *f*

p < > < > p cresc.

G *f* *p*

1 *fp* *fp* *cresc.* *dim.*

H *10* *Viol. II.* *Celli.* *pp* *cresc.*

I *f* *fz*

p *p* *f* *p cresc.* *dim.*

K *2* *p* *p* *p* *f* *p* *pp*

Bratsche II.

Scherzo.
Presto.

2499

Bratsche II.

2499

OCTETT.

1

Violoncell I.

Ferd. Thieriot, Op. 78.

Allegro.

ff *cresc.* *f* *p* *pp* *cresc.* *A* *ff* *dim.* *poco rit.* *B* *a tempo* *p* *f* *dim.* *p* *1* *3* *C* *f* *dim.* *p* *2* *1* *pp* *cresc.* *f* *dim.* *D* *f* *p* *f* *p* *cresc.* *p* *1*

Violoncell I.

Violoncell I. musical score, page 2. The score is written in bass clef with a key signature of two sharps (F# and C#). It consists of 14 staves of music. The first staff begins with a forte (*f*) dynamic and a crescendo (*cresc.*) marking. The second staff features a fortissimo (*ff*) dynamic. The third staff includes a forte (*f*) dynamic and a fortissimo (*ff*) dynamic. The fourth staff starts with a pianissimo (*pp*) dynamic and a piano (*p*) dynamic. The fifth staff includes a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The sixth staff features a piano (*p*) dynamic, a fortissimo (*f*) dynamic, and a decrescendo (*dim.*) marking. The seventh staff includes a fortissimo (*f*) dynamic, a decrescendo (*dim.*) marking, and a piano (*p*) dynamic. The eighth staff is marked "Solo" and "dolce espress." (dolce e spiccato). The ninth staff includes a piano (*p*) dynamic and a decrescendo (*dim.*) marking. The tenth staff features a piano (*p*) dynamic and a decrescendo (*dim.*) marking. The eleventh staff includes a piano (*p*) dynamic and a decrescendo (*dim.*) marking. The twelfth staff features a piano (*p*) dynamic and a decrescendo (*dim.*) marking. The thirteenth staff includes a piano (*p*) dynamic, a crescendo (*cresc.*) marking, and a fortissimo (*ff*) dynamic. The fourteenth staff features a forte (*f*) dynamic and a decrescendo (*dim.*) marking.

2499

Violoncell I.

arco
dolce
I
f
cresc.
f
ff
K
ff
L
cresc.
ff
M
f
cresc.
ff
ff

2498

Violoncell I.

5
L
cresc.
f
p
cresc.
f
pizz.
1
Solo arco
1 M
cresc.
dolce espress.
cresc.
f
p
cresc.
f
N
dim.
p
cresc.
p
7
pp
cresc.
p
0
9
p
2
p
f
pp
pp
cresc.
P 6
molto cresc.
ff
f
p
cresc.
p
f
cresc.
ff
cresc.
ff
1
R
pp
p
2

2499

Musical score for "L'Espresso" by Franz Liszt, featuring a piano solo in 4/4 time. The score is in G major and consists of 12 staves. It includes various musical notations such as dynamics (*p*, *cresc.*, *ff*, *fp*, *marc.*), articulation (accents, slurs), and performance instructions (*Adagio*, *Solo*, *dol. espress.*). The piece is marked with a key signature of one sharp (F#) and a time signature of 4/4. The score is divided into sections labeled A, B, C, and D, with measures 1 through 12 indicated.

Violoncell I.

Andante mesto.

Allegro con fuoco.

2499

Violoncell I.

E Solo

dol. espress.

F4

2499

Violoncell I.

Scherzo.
Presto.

2489

Violoncell I.

2490

Scherzo da capo al Fine.

OCTETT.

Violoncell II.

Ferd. Thieriot, Op. 78.

Allegro.

ff

fp

cresc. -

pp

cresc. -

f

ff

poco rit.

dim. p

Batempo

p

f

dim.

p

2

p

cresc. -

f

C

dim.

f

pp

pp

cresc. -

D

1

dim.

f

Violoncell II.

p *f* *p cresc.* *p* *cresc.* *f*
p *cresc.* *f*
cresc. *ff*
poco cresc.
F *p* *3* *p*
1 *p f dim.* *cresc.*
G *f* *dim.* *p* *f* *2* *f* *dim.* *p* *1*
H *p* *cresc.* *dim.* *p* *poco f*
p *dol.* *cresc.* *f*
I *dim.* *pdol.* *p cresc.*
molto cresc. *ff* *f*
5 L *pp* *cresc.*

2499

Violoncell II.

I *f marc.* *ff*
fpp cresc. *f marc.* *ff*
ff
ff
L *fpp* *cresc.*
ff
marc.
M *f* *cresc.* *ff*
ff

2499

Violoncell II.

Musical score for Violoncell II, page 10. The score consists of 11 staves of music in bass clef. It begins with a key signature of one flat (Bb) and a common time signature. The music features various dynamics including *f*, *p*, *cresc.*, *ff*, *dim.*, and *pp*. There are several measures of rests and some measures with fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10). The piece concludes with a *f dolce* marking and a final measure with a fermata.

Violoncell II.

Musical score for Violoncell II, page 3. The score consists of 11 staves of music in bass clef. It begins with a key signature of one flat (Bb) and a common time signature. The music features various dynamics including *f*, *p*, *cresc.*, *ff*, *dim.*, and *pp*. There are several measures of rests and some measures with fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10). The piece concludes with a *f dolce* marking and a final measure with a fermata.

Violoncell II.

cresc. - *ff*

S

p cresc. ff fp cresc. ff marc. rit.

Adagio.

p cresc. - p cresc. - f p cresc. - f dim. - p cresc. - f

A

B

C

3

p cresc. - f

cresc. molto

D

ff f

p p f p cresc. dim.

Violoncell II.

pizz.

f mf

arco

p f dolce

1

p f

C

fp cresc. f marc.

ff

D

3

ff

1

pp

5

Violoncell II.

Andante mesto.

2 3 4 5

6 7

p *cresc.* *dim.* *f* *p* *cresc.* *f*

Allegro con fuoco.

p *cresc.* *f*

3

f

A

cresc. *ff* *fz* *fz*

4

f *p* *fz dim.*

4 B 1

p *cresc.* *f dim.* *p*

1

f *fz dim.* *p* *f*

Violoncell II.

E

p *f* *p cresc.* *-poco f* *dim.*

F

p *f* *dim.* *p* *cresc.* *cresc.* *f*

2

p *p* *p* *p*

G

p *f* *fp* *cresc.* *dim.* *p*

H

7

pizz. *3* *p marc.*

arco

1

cresc. *f* *pp* *pp*

I

cresc. *f* *fz*

3

fz

p *p* *f* *p cresc.* *- dim.*

6

f *dim.* *p* *p* *p* *pp*

2499

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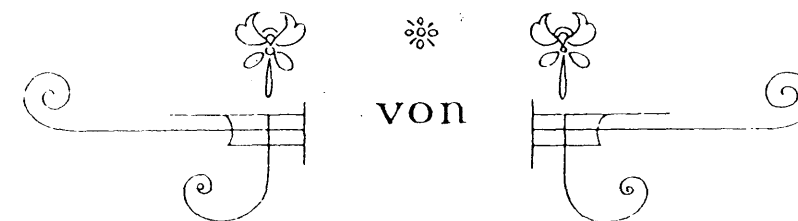
2498

2498

Octett

für

4 Violinen, 2 Bratschen und 2 Violoncelle



FERD. THIERIOT.

— Op. 78. —

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8 Wilton Grove, London SW19 3QX
Phone/Fax: 020 8540 2708
e-mail: mertonmusic@argonet.co.uk
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